

HUMANITIES

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NETWORK

Maritime Artisans: Masters of Their Material Culture

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This summer, the San Francisco Craft and Folk Art Museum hosted an exhibit of maritime arts and demonstrations by artisans who have carried on the traditional seagoers' crafts. This essay is adapted from the exhibit's catalogue, "Maritime Arts & Artisans."

Herman Melville wrote that the sailor "must understand much of other avocations. He must be a bit of an embroiderer, to work fanciful collars of hempen lace about the shrouds; he must be something of a weaver, to weave mats of rope yarns for lashings to the boats; he must have a touch of millinery, so as to tie graceful bows and knots, such as *Matthew Walker's roses*, and *Turk's heads*; he must be a bit of a musician, in order to sing out at the halyards; he must be a sort of jeweler, to set deadeyes in the standing rigging; he must be a carpenter, to enable him to make a juremast out of a yard in case of emergency; he must be a seamstress, to darn and mend the sails; a ropemaker, to twist *marline* and *Spanish foxes*; a blacksmith, to make hooks and thimbles for the blocks... and when working at the rigging, he uses special tools peculiar to his calling — *fids*, *serving-mallets*, *toggles*, *prickers*, *marlinspikes*, *palms*, *heavers*, and many more: in short the sailor must be a sort of Jack of all trades, in order to master his own."

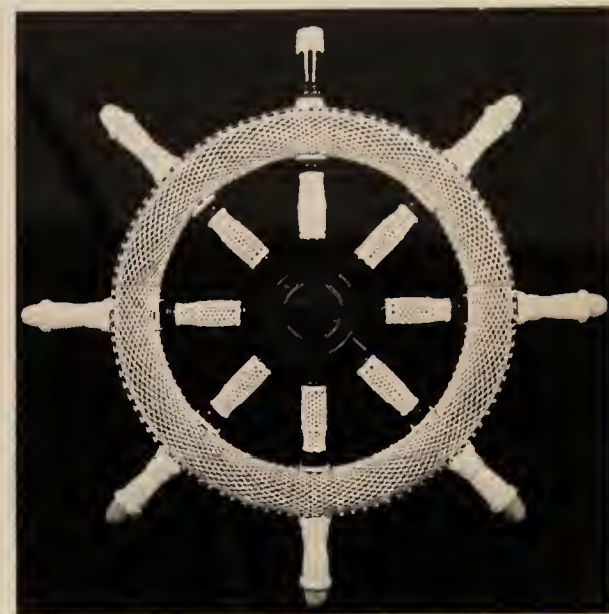
When taking a second look at passages about work on board sailing vessels, it becomes incredibly clear that those floating cities on the sea were the quintessence of three significant materials: wood, rope, and sailcloth, without which the drama of transport on the world's oceans could not have been played.

Port Cities, Evolving Crafts

The nineteenth century was one of continual change and transition for the maritime industry. The vessels varied and the San Francisco Bay Region accommodated the whole spectrum emanating from a wide variety of cultures. There were the six major types under sail — ship, bark, full-rigged brig, hermaphrodite brig, top-sail schooner, fore and aft schooner, sloop—those of Americans, Spanish, Rus-

"These crafts represent artisans who encountered all the moods of nature on immense bodies of water, who dreamed of and touched lands and interacted with cultures most people would never know."

sians, Mexicans, French, English, Norwegians, Peruvians, Chileans, and others from around the world. There were those of the Native Americans, residents of the region for thousands of years, with their graceful tule rush bundle canoes and redwood dugouts, and the Aleuts from Alaska, with their swift skin-covered baidarkas or kayaks. There were also the combinations of sail and steam, when a sailing ship carried auxiliary steam or a steamship carried auxiliary sails.



Master craftsman Tommy Zee used more than 7,500 feet of cord to tie the intricate knots that cover this ship's wheel.

Art and the Organic Process

Time at sea was relative, and the creative urge was satisfied wherever there were maritime workers. Much of the seafarer's art was produced in the forecabin or living quarters on board vessels, while other works were either completed or wholly produced in the homes of retired sailors or fishermen or other craftsmen on shore. Still others were produced through the commissions of master craftsmen or specialists for adornment purposes, such as the figurehead, or to construct according to exact specifications for ship models, navigational instruments, time-keepers, charts, and maps.

Some crafts evolved into art forms that are recognized among the finest examples of human expression, speaking to us in individual and universal terms. They are objects that come to us from an organic process, combining function and aesthetics. These crafts represent artisans who encountered all the moods of nature on immense bodies of water, who dreamed of and touched lands and interacted with cultures most people would never know. Their experiences conjured up far-away

(Continued on page 4)



This shadow box half-model was carved in wood in about 1850, showing a full-rigged vessel of the day. Often, such builder's models were used in place of plans for construction.

CCH's staff members are grateful to report we've made it through the earthquake well, having to contend with relatively few problems. Our offices sustained no damage, and we were able to resume operations within several days. We hope this newsletter finds our readers safe and sound.

Task Force

Continued

Japanese, and a host of others — then we shall lose what it is that we have to contribute to the common culture. We shall have nothing to bring, nothing to give. But if each of us dwells too much, or even exclusively, upon his or her own ethnic particularity, then we are in danger of fragmenting or even destroying the common life.

MacIntyre is mindful of the complexity of this task and recommends that Americans not only be told the stories of other peoples but also told the same stories from rival perspectives, for example, the story of the Little Big Horn from the perspective of the US Army and the Lakota. The recovery, analysis, and transmission of these stories is the job of humanists, and it includes stories found in books that have never been called great and sometimes never found in books at all: stories of women, of slaves, of working class people. If the humanist's audience is limited to the confines of a single required college course, like Stanford University's Western Cultures course, for example, the breadth of MacIntyre's sophisticated task is reduced to a simplistic choice: *either* we preserve the common culture through a curriculum of great books *or* we expand the common culture through texts reflecting multicultural diversity.

MacIntyre is wise enough to know that multicultural literacy is not accomplished in required courses but achieved over a lifetime. He therefore recommends a program of adult reading which will require scholars to ask not only what books Americans should read at age 20, but at age 30, 50, and 70.

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THEME TWO — CIVIC LITERACY

The second literacy is civic literacy: the need of Americans to know about their government, its history and the political principles on which it is based. The need for this literacy is as old as American democracy itself, and since it was Thomas Jefferson who wrote so compellingly of the need for an educated citizenry if American democracy were to flourish, it is fitting that a student of Jefferson be the one to restate that argument today. Merrill Peterson, in a 1987 report entitled *The Humanities and the American Promise*, wrote that the most important public mission of the humanities was improvement of the quality of civic discourse.

Peterson argues that in a democracy, a form of government which derives its authority from "the will of the people," a primary index of health is the vigor and quality of public discussion and debate. Participation in this discussion is made possible not only by guarantees of political liberty, but also by the education of citizens in ways that strengthen and encourage their responsible participation. Unfortunately, all the trends mentioned above have the potential to impair the participation of Americans in the democratic process. Young native-born Americans and immigrants from nations with quite different civil traditions need the civic education of which Peterson speaks... A large population can turn civic discourse from dialogue to monologue. Wed to the broadcast media, the modern electoral process creates a new form of demagoguery in the form of 30-second sound bites and one-minute television spots. United with the new information technology, electronic democracy turns to focus groups

and instant polling. Americans in the 21st century will need heavy doses of two scholarly virtues — the faculty of critical reasoning and the time to reflect and discuss — if democratic culture is to prosper.

THEME THREE — COMMUNITY LITERACY

The third literacy is more difficult to label — we're going to call it community literacy — and here too we offer a suggestive text, Robert Bellah's recent lecture "The Humanities and the Survival of Community." For Bellah, communities are defined by common moral understandings and the necessity to reach workable compromises when agreement about those understandings fails. He finds the humanities, as the disciplines most intimately concerned with cultural heritage, indispensable to thinking about and discussion of such common moral understandings.

Bellah and others see community as endangered in America. Let us illustrate the danger with a California example. Last year, the California Council sponsored a conference on "Cultures in Transition: Immigration in the Central Valley" in Fresno, a city of 300,000 in the largely agricultural San Joaquin Valley. A roundtable discussion of immigration included representatives from the Central Valley's latest immigrants: Cambodians, Vietnamese, and Lao. Their stories were filled with the grief of leaving one's native land, the difficult adjustments to an alien culture, and the sometimes hostile reception from their new American neighbors, not to mention the tensions created by the fact that children adapt so much faster to the new culture than parents do.

A fourth panel member, a Jewish rabbi, seemed out of place at first but his topic was not: the difficulty of keeping his community together. For Jews in America, he said, community was not threatened by oppression but by freedom. The Jewish community was being eroded by what he called "the acids of modernity," and it was soon clear that those same acids were eroding all communities. Both mobility and broadcast television threaten the connections to place that bind communities together. Those connections can be constricting and both the otherworldly offerings of broadcast television and the opportunity to leave one's home can be liberating. But these days, we increasingly have the sense that our communal life is out of balance: we need more base and less acid. The threat of the acids of modernity may be the one thing that all ethnic communities share in common.

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THEME FOUR: PUBLIC SERVICE SCHOLARSHIP

Each of the three scholars just cited — MacIntyre, Peterson, and Bellah — brought his study of the past to bear upon a present and future need. The essays we have cited are examples of the kind of scholarship we advocate, scholarship that addresses important issues of public culture. All too often, the terms "scholarship" and "public humanities" stand in opposition, with scholarship considered the equivalent of "private"

or "academic" humanities. We think it more useful and more accurate to consider scholarship and the public humanities not as two distinct spheres but as parts of a single process, the process of taking private insight, testing it, and turning it into public knowledge.

An unprecedented number of scholars are doing research and publishing articles in an unprecedented number of journals. The number of academic books published grows each year. One of the reasons for this abundance is that it is driven by a reward system that demands publication as a proof of intellectual vitality and as a justification for professional advancement. The process, as you know, has its critics: In *Humanities in America*, Lynne Cheney observes that scholarly specialization has narrowed and deepened as the number of scholars has increased and that "as specialization becomes ever narrower, the humanities tend to lose their significance and centrality." Russell Jacoby in *The Last Intellectuals* believes that the increase in the number of academically-oriented scholars has meant a loss in the number of publicly-oriented intellectuals. And Wayne Booth in an essay called "The Scholar in Society" has confessed that "in every field but my own, I find myself ready to ask a simple and nasty question: 'Just how many scholars of that kind does a society need?'"

Booth notes that America has a history of chautauquas and lyceums and college lecture series and literary journalism, what he called "high vulgarization." "The tradition is not dead," he wrote in 1981, "but I have the impression that it is pursued these days more vigorously among scientists than among humanists. Where is the Lewis Thomas of literary critics? Where is the *Scientific American* among our journals of literary study?"

The institutions dedicated to high vulgarization are state humanities councils, historical societies, museums, and libraries, what Lynne Cheney calls The Parallel School. These institutions are funded by government agencies and user fees. They're doing better in some areas than others, but they're in place. We don't need a new set of institutions to complete the circuit. To some degree, these institutions do bring scholarly knowledge to the public. The most direct way is to bring the scholar herself before a public audience. State humanities councils have been doing this for nearly twenty years now and have many successes to their credit, but there is something *ad hoc* about this process.

What we could use is a more systematic way of locating public questions and problems and a more systematic way to survey the scholarly literature. We need more people in the middle to provide connections. We need scholars able to survey scholarly literature and to interpret the discoveries in a public vein. We are not saying that we need to stop funding the kinds of scholarship being pursued today. What we are saying is that we need an additional kind of scholarship — public service scholarship, scholars able to see the significant detail, the emerging theory, the new method, the new perspective, as it emerges. This new scholarship is socially valuable and needs to be respected and rewarded as such. Not every scholar can do this scholarship. Not every scholar needs to. But we think this work is as critical to building the learning society we need as the pioneering work done by the scholar at the margins.

THEME FIVE — THE MONOCULTURE

The alternative to cultural enrichment through public service scholarship is cultural polarization. We all know where the public gets its information: broadcast media, mostly television, followed by newspapers and magazines. There may be other sources of informa-

tion, but we are less concerned about where Americans get their information than the fact that information is all they get. Where do Americans get their *knowledge*? Where do they find knowledge that integrates information into broader contexts of value and time?

In his book *Habits of the Heart*, Robert Bellah wrote that "cultures are dramatic conversations about things that matter to their participants." By this definition, American culture is created in part when scholars publish their research before their colleagues. It is also created when the public's questions meet the scholars' research and when public opinions meet the scholars' questions. If scholars are not encouraged and rewarded for interacting with the public on matters of enduring concern and interest, then the public will have its culture defined by others. As a threat to American culture, this development makes the battle over college reading lists seem rather precious.

"The alternative to cultural enrichment through public service scholarship is cultural polarization."

We must understand the true threat, the culture of commercialism and consumerism which we will call the monoculture. It might be better called the anticulture, for it works to destroy all authentic culture by substituting stimulation for engagement, entertainment for reflection, and stars for heroes. It invades our homes via television and radio, inhabiting the space once occupied by solitude, or books, or the stories of one's neighbors and family. As Wendell Berry observed in his essay, "The Work of Local Culture" (for which we have to thank the Iowa Humanities Board), most of his neighbors, who once spent their evenings talking to one another, "now sit until bedtime, watching TV, submitting every few minutes to a salestalk. The message of both the TV programs and the salestalks is that the watchers should spend whatever is necessary to be like everybody else."

Instead of multicultural literacy, the monoculture gives us representations of non-whites as tokens or exotics. Instead of civic literacy, the monoculture gives us radio talkshows and debates between puppets. Instead of community literacy, the monoculture gives us southern California lifestyle and disengaged voyeurism via satellite dish. Instead of cultural nourishment, the monoculture gives us mind candy and a plug-in drug.

The authority which drives the monoculture is the authority of demand, the authority of ratings. Even when they appear to offer information or knowledge, Neil Postman has demonstrated, what the media really offer us is mostly amusement. It must deliver excitement and the best way to do this is through sex and violence. The images it offers have lovely surfaces but no depth, debates — which can be as exciting as prizefights — but little dialogue — which requires time and trust. Our obligation as humanists, then, is to counter the emptiness, divisiveness, and self-centeredness of the monoculture. The texts of the humanities, their tradition of critical reflection and dialogue, their enduring narratives and multiple perspectives, make possible the civic conversation upon which community and culture depend. Without the connecting impulse of the humanities, the pursuit is crippled beyond repair.

We would be most interested to hear from you on these subjects. Please write to the California Council for the Humanities, 312 Sutter street #601, San Francisco, CA 94108.

Call for Scholars To Participate in a Quincentenary Chautauqua: "THE HEIRS OF COLUMBUS"

The California Council for the Humanities (CCH) and the Oregon Committee for the Humanities (OCH) seek humanities scholars interested in the presentation of historical characters to public audiences during the summer of 1992.

CCH and OCH, with funds from the National Endowment for the Humanities, are planning a travelling Chautauqua program that will feature humanities scholars speaking in the characters of CHRISTOPHER COLUMBUS, CHIEF JOSEPH, FATHER JUNIPERO SERRA, and JESSIE BENTON FREMONT. During five-day residencies in eight communities in California and Oregon, the scholars selected to present these characters will lead workshops, present a Chautauqua program, and then answer questions from the audience both as the character and as an interpreting scholar.

In Oregon and California, the legacy of Columbus' voyages lies in the distinctive and complex history of encounters between Native American and European cultures. The four characters were selected for their capacity to reflect different historical periods, life experiences, attitudes toward other cultures, and motivations for action in the New World. They can be expected to articulate quite different perspectives on themes such as (1) exploration and expansion; (2) use of natural resources; (3) the position of their own culture vis a vis others; and (4) cultural change and adaptation.

One of the challenges of this format is to present the characters as particular individuals as well as the cultural representatives. SERRA is meant to portray the role of religious conversion in the European colonization of the New World while remaining his own historical person — a complex personality who was a Franciscan ascetic devoted to, yet ambivalent about, the Spanish missionary program. FREMONT is meant to embody the spirit of "manifest destiny" in 19th century America. Though her ties to her father, Thomas Hart Benton, and her husband, John C. Fremont, are crucial, she should also be her own person, a woman with strong ideas about economic and political development who was a major influence on both men. Through her, audiences will encounter the status of women, the challenge feminism posed to established social and political norms, and the general spirit of westering America.

JOSEPH is meant to embody the pre-contact world of Northwest Indians (lifeways, religious views, relation to the land) and the post-contact consequences of European settlement (Christianization, loss of land, enforced settlement on reservations, etc.), yet he too should remain a historical person, with family and tribal concerns apart from the European invasion. COLUMBUS is meant to embody an age, a worldview and a purpose in the European colonization of the New World. He will offer a window on the spirit of discovery and exploitation that drove European adventurers as well as an example of their determination, skill, and hardship. Then too, he should be what he was, a devout, highly capable admiral who could also be avaricious and cruel.

The Chautauqua is a proven and popular format for bringing history to public audiences and provoking thought on enduring issues. NEH Chair Lynne Cheney chose to begin her report, *Humanities in America*, with a description of a Chautauqua in Huron, South Dakota:

Next to the band shell in Huron's city park is a big blue and white tent; and in the early evening hours, hundreds of people begin to

make their way toward it. They are farmers, merchants, college students, teachers, children, senior citizens—a diverse crowd. On this particular evening, they learn about Elizabeth Cady Stanton, the witty, determined woman who challenged church and state in the cause of female equality. A historian from California, dressed in nineteenth-century fashion, addresses the gathering as Stanton would have — or at least as close an approximation as years of study can make possible. The crowd is caught up and asks questions of the scholar as though she were Stanton. "Why do you attack Scripture rather than the way people interpret Scripture?" one wants to know. Another asks her to explain how the death of her brother affected her life. The dialogue is generally penetrating and informed. "When I give one of these presentations," notes a Nebraska scholar, who is observing this evening, "I frequently find myself thinking months after about points people in the audience bring up."

We are not seeking actors to interpret these characters, but *scholars* who are willing to present historical and biographical research to a general audience in a dramatic way. Applicants should have a background in the humanities, but need not be specialists. Selected scholars will receive a stipend of about \$10,000 and their expenses for travel in the summer of 1989.

Interested scholars should send their applications to CCH by December 31, 1989. The planning committee will meet in January to review the applications and finalists will audition before the committee at a meeting in late spring 1990. The application should include:

1. A brief letter of intention which indicates willingness to travel for nine weeks in the summer of 1992 (there will be a one-week break which includes a treatment of the applicant's presentation and the themes that will be addressed in a 45-minute historical characterization);
2. A brief bibliography of the primary and secondary sources on which you would rely in your research;
3. A photo-copied sample of the character's writing (25 pp) which might be included in a Quincentenary Reader, a collection of works written by or attributed to the characters which will be distributed before Chautauqua visits to communities and used during the residency.
4. A brief commentary on the sample of writing provided;
5. A *curriculum vitae* and cover letter explaining your experience with or interest in this format.

For more information, call the Oregon Committee for the Humanities (503/241-0543) or the California Council for the Humanities (415/391-1474).

Maritime

(Continued from Page 1)

names, exciting imaginations of people of all ages and levels of education. Their arts brighten our world with their charm and enduring qualities. Some of the most notable of these are fancy rope and canvas work, wood carvings, figureheads, model ship building, ships in bottles, and scrimshaw.

Considering the living *conditions* on most sea-going vessels under sail, it is a wonder that art was ever accomplished, whether in the forecabin or elsewhere on board. When the *hands* of these maritime workers are also given consideration — hands turned coarse, scarred, palms like leather, toughened from continued handling of abrasive wood, rope, *real* sailcloth, and seasoned by weather, it is amazing they created at all. An explanation can be found in the need of the indestructible human spirit to make bearable the drabness and monotony of daily life, to create beauty out of common materials, to share with friends and loved ones objects of utility and romance born of honest labor.

Fancy Rope and Canvas Work

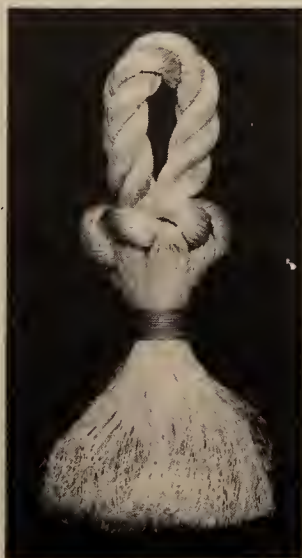
Master knotmaker Tommy Zee's initiation at sea was on a Ningpo fishing junk out of Shanghai, at "twelve or thirteen years old." He explained that knotmaking was universal and cannot be claimed by any one nation. "Before East met West, everybody used the square knot. There was no communication between countries. They did not even know each other. Yet these knots existed." Zee went to sea more than thirty-five years and taught seamanship fifteen years at the Sailors Union of the Pacific in San Francisco; the roster of students that he trained over the years numbers more than 2,000. His fancy rope work, or marlinspike seamanship as he proudly calls it, Art of the Mayflower Sailor, began on that merchant junk, never abating, growing more knowledgeable and more artful during the fifty years that followed.

The immediate utility for fancy rope work was to improve the handling of objects on board the vessel: handrails entwined with cord reduces slippage in wet weather; fancy knots on the bell rope make for better gripping; strong sea chest handles can be depended on to support the lifting of a man's only possessions; a simple stopper knot prevents a rope pulling through the eye of a block; as well as other uses.

Out of the cultural milieu of knots from China, Japan, Europe, and the Americas evolved the decorative knots that adorned numerous common places on board vessels and in the home. The complexity of these marvelous art forms and shapes, achieved from years of experience, attention to detail, infinite care and love of craft, continues to elicit particular awe from the non-seafaring community.

Sailors used materials on hand to fashion many useful and whimsical pieces, such as this rope whisk broom.

They also made decorated bags to carry their tools and handles for chests and boxes.



American whalers embraced the carving of ivory and bone with a passion, producing a wide variety of scrimshaw objects. This engraved blackfish jawbone is about thirty inches long.

The amazing fact about completed works of fancy rope work is that many are really *one continuous line*, as in square knotting, Turk's Head, and Coxcombing. Our appreciation is increased when we view the intricate detail of Tommy Zee's fascinating ship's wheel or helm, and know that the *labor* required from this old salt was 3,000 man hours, or more than twenty years to complete. Four thousand feet of Belfast cod and 3,600 feet of Navy cord were used to accomplish the final result, yet the quality, striking image, and incredible unity of design is the result of a masterful combination of fancy rope work: 3,600 square knots, multi-three strand, two Turk's Heads, square knotting with bars, multi-four strand Turk's Heads of seven crossings and two passes, Spanish Hitching, 500 Overhand Hitches, Palm hitching, and Herringbone Turk's Head. They represent also, like Tommy Zee, an international character to the world: Zee purchased his cherry wood wheel in Japan in the port town of Nagoya, as thousands of seafarers the world over bought or borrowed in whatever port of call they happened to be in during a particular voyage.

"Those floating cities on the sea were the quintessence of three significant materials: wood, rope, and sailcloth."

The sailmaker was closely allied to the activity spent on the ropes: they and the wooden yards (the cross spar for spreading the head of the square sail) were the foundations for the sails. His knowledge included the various knots as well as the architecture of masts and sailcloth, that ubiquitous canvas in the days of sail — strong, yet susceptible to being ripped to shreds by severe weather or hurricanes; light, but when wet, unbelievably heavy and a burden to the men; amenable to the firm grasp of a hand, but when covered with a sheet of ice, dangerous and life-threatening to those working aloft. Perhaps the ultimate aesthetic appearance hundreds of yards of sailcloth had for seaward eyes were the snow-white canvases of the American clippers of the nineteenth century. Their stunning white billowing sails touching the sky had no equal. Samuel Eliot Morison called them "The most beautiful creations of man in America... our Gothic Cathedrals, our Parthenon." The sailmaker was their mother and constant companion, and he enlisted the crew when it was necessary to prepare or mend large canvases. It was then, especially, when the knowledge of his craft was passed on to others.

Scrimshaw

Engraving on ivory, bone, sea shells, wood, sometimes coconut or bamboo, is an activity that took place in many parts of the world and it is unlikely that it was the invention of 18th or 19th century whalers. That these whalers interacted with various communities already involved in the tradition — Asians, Polynesians, and Native Americans especially — is undeniable. Perhaps what is more meaningful is that the whalers over time became a multicultural lot through that interaction — Kanakas, Chinese, Lascars, Blacks, and Native Americans (those of the North Pacific Coast, Bering Sea, the Arctic Ocean, and what is now the Pacific Coast of the United States), became members of the United States whaling fleet, or aided it in numerous tasks.

The variety of objects whalers carved was astonishing. It was not unusual for an entire crew to be at work "scrimshandering" while on the voyage, whether for a whole day or days at a time. They utilized hundreds of images from magazines and newspapers, as well as recreating scenes about the sea, home, foreign ports, as well as seafaring or folklore. Over time their work became an immense record of history, experience, and human sensibilities. Their folk art explored the widest variety of common objects: baskets, belaying pins, bird cages, bodkins, boxes for personal items, busks (frame for corset), bracelets, canes, chairs, checkers and checkerboards, chess sets and chessboards, clothespins, clothes racks, cribbage boards, cufflinks desks, dominoes, foot scrapers, jaggling wheels (to decorate pies), napkin rings, needles of all kinds, picture frames, rolling pins, salt and pepper shakers, sleds, stays, swifts (for winding skeins of wool), tool handles and tool boxes, toys umbrella handles, ships, and numerous others. Included also are the imposing engravings on teeth, tusks, and jaws — many of them works of pure visual art.

"Considering the living conditions on most sea-going vessels, it is a wonder that art was ever accomplished."

Sailors were marvelous learners, upretentious and direct, adopting activities that were vibrant and joyful, whether learning songs, dances of other cultures, or the application of art. Seafaring in general is a subculture with its special language or industrial jargon and socio-political structure. This was especially true in the days of whaling, and maritime culture was a unique way of life.

SEPTEMBER GRANTS AWARDED

Humanities for Californians

Women's Voices: From the Inside Out

Sponsor: Women's Center of San Joaquin County, Stockton
Project Director: Linda K. Fawcett
Amount of Award: \$9,995 in outright funds
\$2,500 in matching funds if
\$5,000 in outside gifts are raised

A series of reading and discussion group at Stockton's Northern California Women's Center will examine the contents, techniques and meanings of works by four women writers. Besides increasing group participants' understanding of contemporary women writers, the discussions will explore connections between the inmates' feelings and ideas and those of other women. Each of the writers will meet with the discussion group participants, who will also interview the guest writers for a videotaped program.

Humanities and Contemporary Issues

"'Til the Money Runs Out": The Ethics and Economics of Death

Co-sponsors: Hastings Center Western Office, San Francisco
University of California, San Francisco
California Nurses' Association, San Francisco
California Medical Association, San Francisco
Project Director: Barbara A. Koenig
Amount of Award: \$12,033 in outright funds
\$500 in matching funds if
\$1,000 in outside gifts are raised

This conference will examine the ethical and economic issues underlying health care decisions at the end of a patient's life. Topics will include the just allocation of scarce resources, the goals and limits of medical progress, and the definition of medically "futile" treatment. The conference, aimed at practicing health professionals as well as the general public, is scheduled for November 8, 1989. A videotape will be made, and radio station KPFA will later broadcast a version of the conference.

A Commemorative Symposium: The Living Legacy of Emma Goldman, Fifty Years after Her Death

Sponsor: The Emma Goldman Papers, Berkeley
Project Director: Candace Falk
Amount of Award: \$10,000 in outright funds

This symposium will focus on the significance of Emma Goldman's life and work as an outspoken radical and proponent of feminism and free speech, in the year that her collected works will be published on microfilm. The May 1990 symposium, bringing together speakers who knew Goldman, scholars, public figures and entertainers, will also provide a historical framework for discussing such current issues as civil liberties and reproductive rights.

Humanities in California Life

Native American Elders and Family in California

Sponsor: Marin Museum of the American Indian, Novato
Project Director: Marilyn J. Englander
Amount of Award: \$7,600 in outright funds
\$3,165 in matching funds if
\$6,300 in outside gifts are raised

This museum exhibit will focus on the role of elders in contemporary Native American communities in California, combining photographic images and oral histories. An outreach exhibit will travel to senior centers and other public places, encouraging discussion on how these traditions relate to elders' roles in other cultures. The exhibit will begin in February 1990.

Visionary San Francisco — Lectures and Symposium

Sponsor: San Francisco Museum of Modern Art, San Francisco
Project Director: Paolo Polledri
Amount of Award: \$13,300 in matching funds if
\$26,700 in outside gifts are raised

Six evening lectures and a Saturday symposium will accompany the museum's exhibit on the history and significance of utopian architecture and planning in San Francisco, providing public discussion on the links between the exhibit's ideas and current concerns.

The Economy and the Common Good

Local Government Land Use Decisions and the Common Good

Sponsor: Local Government Commission, Sacramento
Project Director: Judy Corbett
Amount of Award: \$20,710 in outright funds

This project will create six focus groups comprised of California's local elected officials, business people and leaders from community and environmental organizations to discuss issues and assumptions involved with local land use decision making. The project includes a statewide seminar for local officials and several articles to be published in periodicals read by elected officials. Results will also be used in planning a major conference on land use issues (see below).

The California Dilemma: Economic Development, Environmental Quality, and Economic Justice — Issues Papers, Roundtable and Video

Co-sponsors: Community Environmental Council, Santa Barbara
Occidental College, Los Angeles
Project Director: Paul Rellis
Amount of Award: \$51,409 in outright funds

This project will prepare for a major conference on land use through gathering issue papers and holding a roundtable symposium of state and national intellectual and political leaders, whose discussions will be videotaped for showing at the conference (see below).

The California Dilemma: Economic Development, Environmental Quality and Economic Justice Conference

Co-sponsors: Occidental College, Los Angeles
Community Environmental Council, Santa Barbara
Project Directors: Manuel Pastor, Woody Studenmund, Eric Newhall
Amount of Award: \$26,930 in outright funds

This conference will draw upon the insights and materials from the focus groups, issue papers and roundtable symposium to examine conflicting policy priorities for land use in California. People attending will include community leaders, local government officials, academics, planners, and developers. The conference is scheduled for winter 1991.

CCH Minigrants Awarded

"The Common Good: Individualism and Commitment in American Life" will be the theme for a reading and discussion group at the Chevy Chase Branch Library in Glendale. The library has received \$1450 to sponsor the programs, which begin in January 1990.

The San Quentin Prison has received \$520 to present two films from CCH's Film & Speakers Directory, *Flyers in Search of a Dream* and *The Trail North*. Each presentation will include a discussion led by a scholar.

The English-Speaking union has received a minigrant to record its symposium, "The State of the Language 1990," to be held in San Francisco on November 18. The panel discussions and keynote speeches by Isabel Allende and James Earl Jones will be edited into a series of one-hour programs and broadcast during December on San Francisco's KQED "Forum" program. The award amount is \$1,500.

Florentine Films has received a \$1500 minigrant to present a symposium to accompany its CCH-supported film *The Wilderness Idea: John Muir, Gifford Pinchot, and the First Great Battle for Wilderness* in San Francisco on November 30 (see Calendar for details). Scholars Roderick Nash and Wallace Stegner, who were both interviewed in the film, will speak. The award amount is \$1,500.

The Newport Beach Public Library has received a \$615 award, enabling Prof. Richard Linder of Orange Coast Community College to attend the California Library Association's November annual meeting in Oakland. There Linder, who led the library's discussion group for the "Voices and Visions" pilot project, will present a program on poet William Carlos Williams.

"Black Choreographers: Moving toward the 21st Century Century," a dance festival sponsored by Theater Artaud in San Francisco, has received a \$1,500 award to present a series of accompanying panel discussions in the Bay Area. Events are scheduled during November.

The film *Li'a: The Legacy of a Hawaiian Man* will be the basis for a panel discussion with filmmaker Eddie Kamae, Native American singer Tony Andreas, and scholars Jim Houston, Lowell Bean, and John Charlot. The Palm Springs Public Library has received \$1,500 to sponsor the public discussion in conjunction with the Palm Springs International Film Festival in January.

CALENDAR OF HUMANITIES EVENTS

EXHIBITS

through
Dec. 10

"A Step into the Past: Island Dwellers of Southern California" continues at the Museum of Anthropology, CSU, Fullerton. 714/773-3977.

Nov. 9
through Dec. 30

"Shattering the Stereotype: Italian Immigrants in Northern California, 1850-1950" is an exhibit opening at the Casa Fugazi, 680 Green Street, San Francisco. 415/631-4476.

through
Feb. 25, 1990

"Visions toward Tomorrow: the History of the East Bay Afro-American Community, 1852-Present" continues at the California Afro-American Museum, 600 State Dr., Exposition Park, Los Angeles. 213/744-7432.

EVENTS

Oct. 23 and 25

Common Threads: Stories from the Quilt, a film about five people with AIDS and their families and friends, will be shown on San Francisco cable channel ViacomSix at 7 and 7:30 p.m., respectively. 415/864-6714.

November

"Black Choreographers: Moving Toward the 21st Century," a national dance festival being sponsored by San Francisco's Theater Artaud Nov. 1-12, will present a series of accompanying panel discussions at several Bay Area locations. Panel members will include Nontsizi Cayou and Albirda Rose of San Francisco State University, Linda Goodrich of Mills College, and Halifu Osumare of Stanford University. Call 415/521-7641 for details.

Nov. 1

La Ofrenda: The Days of the Dead, a film about the Mexican holiday Dias de los Muertos, will be shown at 7:30 p.m. at the York Theater, 2789 24th Street, San Francisco. 415/282-0316.

Nov. 1

Super Chief: The Life and Legacy of Earl Warren is scheduled for television broadcast by San Francisco's KQED at 8 p.m. 415/548-0854.

Nov. 5

La Ofrenda: The Days of the Dead will be shown 6:30 p.m., as part of the Film Arts Festival at the Roxie Cinema, 3117 16th Street, San Francisco. 415/552-8760.

Nov. 8

"'Til the Money Runs Out: The Ethics and Economics of Death" is a symposium on issues surrounding health care decisions at the end of life. At Cole Hall on the U.C., San Francisco campus, from 1 to 5:15 p.m. Participants are asked to pre-register by sending their names to Barbara Koenig, The Hastings Center Western Office, 1459 5th Avenue, San Francisco, CA 94122. 415/476-9046.

Nov. 9

Dr. Dino Cinel of Tulane University will present the opening lecture for the exhibit, "Shattering the Stereotype: Italian Immigrants in Northern California, 1850-1950" at the Casa Fugazi, 680 Green Street, 3rd floor, at 6 p.m. Reception will follow. 415/631-4476.

Nov. 12

"Lifting Every Voice: Black Leadership Past and Present," a readers theater production about the work of Frederick Douglass, Booker T. Washington and W.E.B. Du Bois, will be presented at 2 p.m. at the Pasadena City College Forum. 818/577-1660.

Nov. 14

"California Asian American Writers" is a lecture/discussion at the Pasadena City College Forum, 7:30 - 9 p.m. The keynote speaker is Dr. Elaine Kim, Asian American Studies, U.C. Berkeley. 818/578-7221.

Nov. 16

Zulay Facing the 21st Century, a film about the experiences and thoughts of a woman from rural Ecuador who immigrates to Los Angeles, will be shown at 7:30 p.m. at Melnitz Hall, UCLA campus. 213/671-0309.

Nov. 30

The Wilderness Idea: John Muir, Gifford Pinchot, and the First Great Battle for Wilderness will be shown at 7:30 p.m., at the California Academy of Sciences in San Francisco's Golden Gate Park. A symposium on wilderness preservation issues will follow, with Wallace Stegner, Roderick Nash, and filmmaker Larry Hott. 415/750-7217.

December

"The State of the Language," a series of recordings made from the Nov. 18 San Francisco symposium of the English-Speaking Union, will be aired on the Forum program of KQED radio in San Francisco. The show is broadcast at 12 p.m. weekdays. Call 415/553-2129 for dates.



John Muir, shown with President Theodore Roosevelt at Yosemite's Glacier Point, is a principal character in the film *The Wilderness Idea*.

Dec. 1

The Wilderness Idea: John Muir, Gifford Pinchot and the first Great Battle for wilderness will be shown at 7:30 p.m. at the California Academy of Sciences in San Francisco, followed by a discussion with filmmaker Larry Hott. 415/750-7217.

Dec. 5

"Asian Immigration to the U.S.: Historical Perspectives" is a lecture/discussion at the Pasadena City College Forum, 7:30 - 9 p.m. The keynote speaker is Dr. Harry Kitano, Social Welfare, UCLA. 818/578-7221.

January

"The San Francisco Stage: From Gold Rush to Earthquake" is a lecture series beginning at the San Francisco Performing Arts Library and Museum (formerly Archives for the Performing Arts). Topics include Mediterranean aesthetics of the Bay Area, Isadora Duncan's California roots, minstrel troupes, and the history of Chinese theater in San Francisco. 399 Grove Street, San Francisco. Call 415/255-4800 for dates and times.

January

"The Common Good: Individualism and Commitment in American Life" is the theme for a five-session reading and discussion group forming at Downey City Library, 11121 Brookshire Avenue, Downey. Call 213/923-3256 for details.

Jan. 9

The Wilderness Idea: John Muir, Gifford Pinchot, and the First Great Battle for Wilderness will be broadcast nationally as part of the PBS television series "The American Experience" (check local listings for times).

CALENDAR

- Jan. 10 First meeting of "The Common Good" reading and discussion group forming at the Chevy Chase Branch Library in Glendale. With Prof. Bart Edelman of Glendale Community College as discussion leader, the group will meet at 7 p.m. at 3301 E. Chevy Chase Drive. Meetings will continue on Jan. 24, Feb. 7 and 21, and March 14. 818/956-2046.
- Jan. 14 *Li'a: The Legacy of a Hawaiian Man* will be shown as part of the Palm Springs International Film Festival, followed by a panel discussion on the film's cultural and musical themes. Call the Palm Springs Public Library at 619/323-8291 for time and location.
- Jan. 18 Ontario City Library begins its reading and discussion group on the theme, "The Common Good," led by Prof. Thomas Elliott of Cal State Polytechnic University, Pomona. The group will meet from 7 - 9 p.m. at 215 East "C" Street, Ontario, and continue on Feb. 1 and 15, March 1 and 15. 714/988-8481.
- Jan. 20 "The Common Good: Individualism and Commitment in American Life," a five-session reading and discussion group, begins at the Merced County Library, led by Dr. Max Hallman of Merced College. The meetings will be held from 10 a.m. until 12 p.m. in the Gracey Room at the library, 2100 "O" Street, Merced, continuing on February 3 and 24 and March 10 and 24. 209/385-7484.
- Jan. 25 Orange County's Dana Niguel Library begins its reading and discussion group series on "The Common Good," led by Prof. David Depew of California State University, Fullerton. The group will meet from 7 - 9 p.m. at 3384 Niguel Road, Dana Niguel and will continue on February 8 and 22, and March 8 and 22. 714/496-5517.
- Feb. 3 "AIDS, Privacy and the Community: the Ethics of Mandatory AIDS Testing and Disclosure" is a public symposium, second in a series on contemporary moral issues, at Mayer Theater, Santa Clara University. The symposium will be held from 1 - 4:15 p.m. 408/554-5319.

HUMANITIES NEWS

Loni Ding Recognized by Media Group

Council member Loni Ding has received the 1989 Media Alliance Meritorious Achievement Award for her work as an independent filmmaker. The San Francisco media group's announcement commended her films *Color of Honor*, about Japanese American experiences during World War II, and *Nisei Soldier: Standard Bearer for an Exiled People* (both funded in part by CCH), along with her ground-breaking PBS children's series *Beansprouts*. Other films she has made include *600 Millennia: China's History Unearthed*, *Willie Lobo: Manchild*, a musical drama about a Black Vietnam veteran's homecoming, and three segments of the series, *With Silk Wings: Asian American Women at Work*.

Besides the high quality and importance of Ding's films, Media Alliance cited her long involvement with the Asian American community. She is a faculty member of the Asian American Studies Department at U.C. Berkeley and president of Vox Productions, Inc. in San Francisco.

CCH Seeks Input on Program and Policies

In fourteen years of grantmaking, CCH has awarded more than eight million dollars to over 1,000 projects in an effort to bring the insights of history, literature, philosophy, and related disciplines to the citizens of California. We need your input and feedback in order to know if our program meets the needs of people from the various geographical, ethnic, and professional constituencies throughout the state.

Once a year at our annual Public Humanities Conference, next scheduled for June 1990 in Oakland, CCH staff and Council members meet with members of the public who are interested in providing quality public humanities programs for the adult out-of-school audience. The location of the Public Humanities Conference changes each year, so that we can meet with people in different geographical areas of this large state.

We also welcome your written comments and suggestions at any time. Send your letters to Jim Quay, Executive Director, CCH, 312 Sutter St., Suite 601, San Francisco, 94108. If you would like to know more

about the Council's activities, please request a program description. This four-page summary describes the goals, budget, grants program, and proposed directions for CCH.

Mark Walker Exhibit To Be Re-Presented

CCH has awarded the Monterey Peninsula Museum of Art \$2,500 to support the re-presentation of "From Old Time to New Timer: The Life and Work of Mark M. Walker" at two additional sites, the Community Memorial Museum of Sutter County in Yuba City and the Clarke Memorial Museum in Eureka.

This exhibit focuses on the works and ideas of Mark Malcolm Walker, a 97-year-old Mendocino County resident whose lifetime of creations include sculptures, furniture and barns, along with many hand-made fiddles. The exhibit includes artifacts, photos and a video documentation with comments by Walker (Summer 1989 issue of *Network* contains more information).

The exhibit is scheduled to appear in Yuba City from July through September 1990, supplemented by local folk art programming, and in Eureka from October to December 1990.

Smithsonian Exhibits To Travel to Rural California

"What Style Is It?," an architectural history exhibit and the first of three traveling exhibits from the Smithsonian Museum, will arrive on Mar. 1, 1990 at the Merced Courthouse Museum. Scheduled for six weeks at each museum, "What Style Is It?" will open on May 1 at the Community Memorial Museum of Sutter County at Yuba City; on June 21 at the Redding Museum and Art Center; on August 9 at the Chico Museum; on September 27 at the Grace Hudson Museum, Ukiah; and on Jan. 10, 1991 at the Clarke Memorial Museum, Eureka.

The exhibit, funded by the Skaggs Foundation and CCH, will include added examples of California's architectural styles, provided by architectural historian Sally Woodbridge. Woodbridge will also present lectures at the museums.

A seventh site has been added to the tour: San Bernardino County Museum in Redlands, where "What Style Is It?" will be presented from Nov. 19 to Dec. 30, 1990.

The second exhibit, "Family Folklore," will begin its tour of the museum consortium on Sept. 14 at Yuba City's Community Memorial Museum of Sutter County; and "Official Images: New Deal Photography" will open at the Clarke Memorial Museum in Eureka on May 25, 1991.



Parts of this Sonora house built during the 1850s were shipped from New England. Its Greek Revival style is one of the architectural patterns presented in the exhibit "What Style Is It?" which will travel to a group of California museums. Photo courtesy of Sally Woodbridge.

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NEXT PROPOSAL DEADLINE: April 2, 1990

Proposals for this deadline must conform to the 1990 Program Announcement. Send 10 copies of all proposals to the San Francisco office by the due date.

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CCH To Sponsor Regional Conference

National Task Force on Scholarship and Public Humanities Convenes

by Jim Quay
Executive Director, CCH

What role could scholars play in shaping American culture in the 21st century? How does the work of scholarship intersect with public concerns? Does the current academic reward system discourage the participation of scholars in public humanities activities?

These were the kinds of questions addressed by 30 scholars, academic administrators, and state humanities council directors during the first meeting of the National Task Force on Scholarship and Public Humanities, convened at Wingspread in Wisconsin, October 5-7. The task force, sponsored by the Federation of State Humanities Councils and the American Council of Learned Societies, is charged with finding ways and means to broaden and improve scholarly participation in the public humanities.

The conference featured panels on "the Humanities and the Public," "the 'Parallel School'," "Higher Education and the Public Humanities," "the Humanities Council and the Learned Society," and "the ACLS and the Federation." Many of the panelists made specific recommendations to strengthen ties between academic humanists and public humanities organizations, many of which can be acted on immediately. Other broader issues will require further study by the task force over the next 18 months.

CCH Seeks Response from Network Readers

The next step in the national task force's work is a series of regional conferences that would extend the discussion of some or all of these issues. CCH is now planning to sponsor such a con-

ference. As a preliminary step, CCH is soliciting responses from *Network* readers to the themes such a conference might address.

Listed below are five such themes, with explanatory excerpts from the keynote address, "Making Connections: the Humanities, Culture, and Community," which opened the conference. This "working paper" asked the task force to study trends which might affect American culture in the 21st century — e.g., migration, population growth, and continued developments in information and communications technologies — and to imagine a role for the humanities and humanists in that culture. Anyone wishing a complete copy of the address may request one from CCH.

THEME ONE: MULTICULTURAL LITERACY

The first is a need for multicultural literacy: the need for Americans to understand more about immigrants to this country and the cultures from which they come. In a provocative essay called "How to Be A North American," philosopher Alasdair MacIntyre writes that every society enacts its own history as a dramatic narrative, asking its citizens to participate in national life by seeing themselves as both a character in that story and one of the many authors of it. Members of a nation of immigrants must come to terms with *two* dramatic narratives: that of the American people and that of the particular ethnic group from which they come.

If we do not recover and identify with the particularities of our own community — North American Indian, Spanish Catholic, New England Protestant, European Jew, Irish, Black African,

(Continued on page 2)